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# KUNKEL'S MUSICAL REVIEW

JUNE, 1900

Vol. 23. No. 6.

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IN THIS NUMBER.

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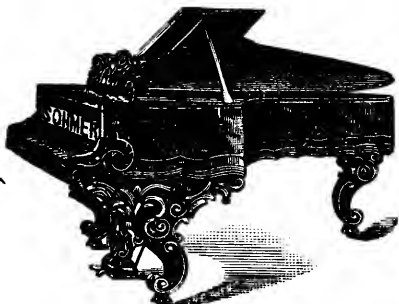
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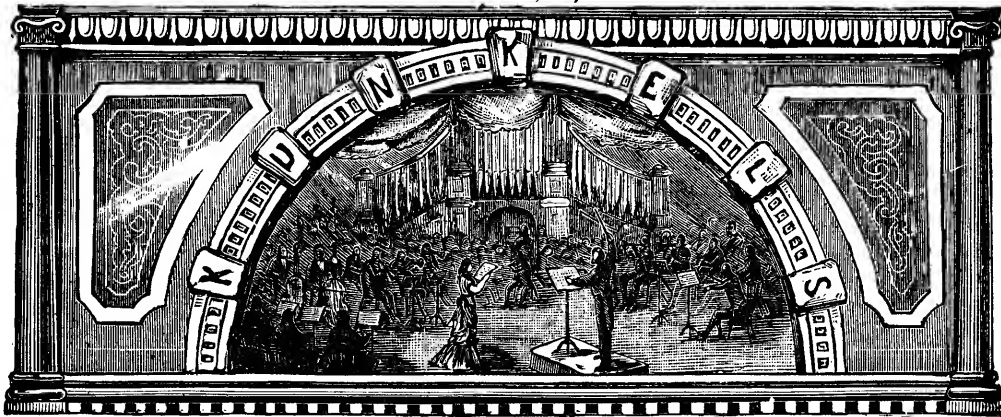
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## SUNLIGHT, TRANSMUTATION OF FORCE AND ALTERNATIVE MEDICATION.

BY L. P. HAMMOND, A. B., M. D.

The alternative effects of sunlight surpass those of any other known means. This is almost too well understood to be mentioned. Yet the statement is instinct with purport and admirably germane. Sunlight imprisoned by chlorophyll becomes the soul of the plant. The various complex transmutations of sunlight into other forms of force make up the life of an animal and the pleasing ensemble of a woman. Without it there would be no red reserve on the maiden's cheek, no dreams of love, no bursts of joy, no purling streams of royal red. Without it the mother could not see her encradled babe, nor lover know the ardent thrills that have painted all the pictures of the world. Sunlight is nature's antiseptic, nature's alternative, nature's soul and the very giver of life, as we understand life.

Along the weary way that man has traveled in search and study of drugs it has been his one aim to discover a combination that in effect would most nearly approximate the *natural* interplay of forces in the winding up and running down of life, as

Mr. Tyndall happily expressed it. Only about a decade ago did chemists materialize their dream. Then antikamnia was given to the medical profession. The fact that it is a coal-tar derivative is pertinent. For in it is a stored-up expression of solar light. It has been proved that antikamnia acts on the molecular interplay of nervous structure and cell-metabolism quite as the healthful play of solar light and heat at a proper variation. Thus we have in scientific imprisonment solar energy to be administered and liberated intra-systemically. Acting as a *natural* analgesic, alternative, and antiseptic, and by its re-arrangement of the molecular structure of the disturbed heat centres, it performs the function, paradoxical as it may seem, of an ideal antipyretic. The fact that its action is so harmonious in effect with the *vis vitæ*, is the fact which distinguishes this from the other coal tar derivatives, moreover in that antikamnia never depresses the embarrassed nerve-centres, and therefore never endangers a weakened heart.

The physiological-chemistry of antikamnia exhibits alternative, antiperiodic, reconstructive, antipyretic (in disease) and antiseptic expressions. Its antiperiodic tendency is similar to the effect of sunlight, though differently transmuted. However, this latter influence is materially strengthened when combined with some other well-known drugs such as quinine, for instance. The ideal combination I

have in mind may be obtained in "Antikamnia & Quinine Laxative Tablets." These tablets administered in doses of one to three and repeated every one to three hours are a perfect antiperiodic in malarial cachexia and are an ideal reconstituent tonic—one expression of solar life, light and energy, in malarial anaemia.

To me the most interesting study in all the wide range of science is that of transmutation of force. It has long since been a favorite subject with artists. It is the basic phenomenon of aestheticism. Without it there would be no school of symbolists. Nor would sounds take on the tints of light and vowels the shades of color. It is the fundamental principle in the practice of medicine, though unfortunately the large majority of our brethren are unconscious of its influence under their very sight and touch. But as men think more, as science progresses, so will the infinitely varied phenomena of transmutation of force become clearer, and so will application of the principle become general with practitioners of medicine. As yet the recognition of this vital, proteus-like fact is in a remote and dim dawn. But the years of investigation, the labyrinthian research which culminated in the discovery of it with reference to drugs, most conspicuous of which is the coal-tar derivative known as antikamnia, are the heralds of light which proclaim the day. For the God of Noon is walking up the East.

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3

*OF THE PRETTY* **SHEPHERDESS** *WHO BECAME A* **PRINCESS.**  
**VON DER SCHÖNEN SCHÄFERIN DIE ZUR PRINCESSIN WARD.**

Moderato, pastorale. ♩. - 96.

Constantine Sternberg.  
Op. 67. N° 2.

*f* *pp* *f* *pp* *p*

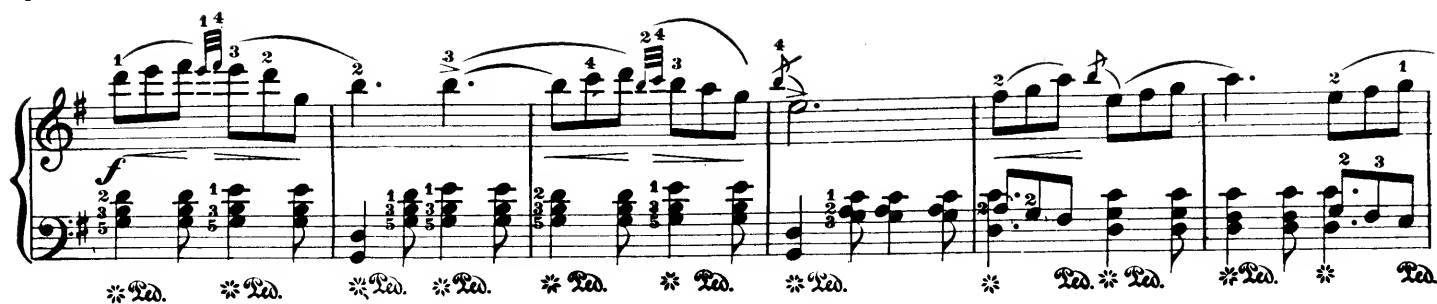
*echo.*

*sempre legato.*

*Con gusto.*

14

5



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4). The bass staff contains a harmonic accompaniment with chords and single notes. The system concludes with a double bar line and a fermata.



Second system of musical notation, continuing the piece. It includes a treble and bass staff with complex melodic and harmonic structures. The system ends with a double bar line and a fermata.



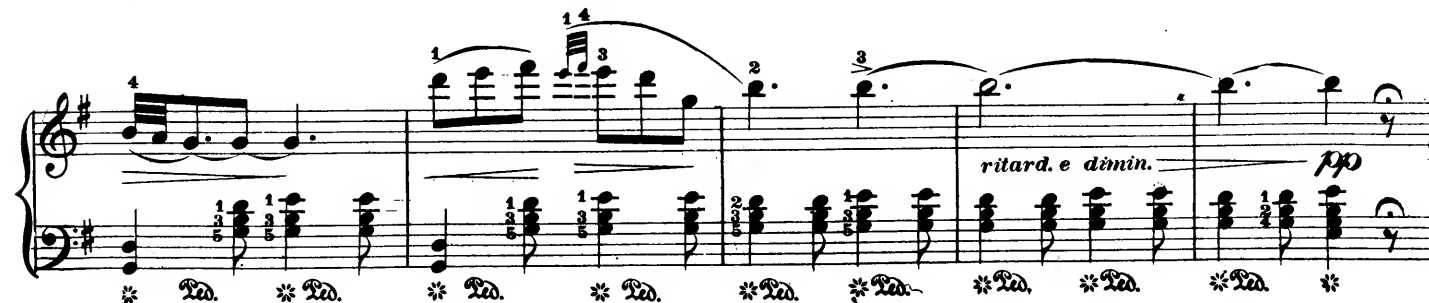
Third system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with many ornaments and fingerings. The bass staff provides a steady harmonic accompaniment. The system concludes with a double bar line and a fermata.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with many ornaments and fingerings. The bass staff provides a steady harmonic accompaniment. The system concludes with a double bar line and a fermata.



Fifth system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with many ornaments and fingerings. The bass staff provides a steady harmonic accompaniment. The system concludes with a double bar line and a fermata.



Sixth system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with many ornaments and fingerings. The bass staff provides a steady harmonic accompaniment. The system concludes with a double bar line and a fermata.

First system of musical notation, measures 1-4. The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamic markings include *mf* and *ff*. Fingerings are indicated by numbers 1-5.

Second system of musical notation, measures 5-8. The right hand continues the melodic development with slurs and fingerings. The left hand accompaniment includes chords and moving lines. Dynamics range from *mf* to *ff*.

Third system of musical notation, measures 9-12. The right hand has a more active melodic line with slurs. The left hand accompaniment features chords and moving lines. Dynamics include *ff* and *cres.*

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment includes chords and moving lines. Dynamics include *f* and *cres.*

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with slurs and fingerings. The left hand accompaniment features chords and moving lines. Dynamics include *sempre cresc.* and *ff*.

Sixth system of musical notation, measures 21-24. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment includes chords and moving lines. Dynamics include *ff*.

# ALBUMBLATT

(*ALBUM LEAF.*)

**Louis Conrath.**

Allegretto.  $\text{♩} = 112$ .

[illegible][illegible]

Musical score for "L'Espresso" by Franz Liszt, Op. 28, No. 12. The score is in G major, 2/4 time, and consists of 16 measures. It features a treble and bass staff. The tempo is marked "a tempo." and the key signature has one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, and chords. There are also performance instructions like "acc.", "cres.", "rit.", and "a tempo."

[illegible]

**Copyright. Kunkel Bros. 1895.**



A musical score for the song "The Rose Tree". The score is written for piano (p) and includes a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves, with a treble and bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal line.

**THE ROSE TREE**

*Andante*

**1. The Rose Tree**

**2. The Rose Tree**

**3. The Rose Tree**

**4. The Rose Tree**

**5. The Rose Tree**

**6. The Rose Tree**

**7. The Rose Tree**

**8. The Rose Tree**

**9. The Rose Tree**

**10. The Rose Tree**

**11. The Rose Tree**

**12. The Rose Tree**

**13. The Rose Tree**

**14. The Rose Tree**

**15. The Rose Tree**

**16. The Rose Tree**

**17. The Rose Tree**

**18. The Rose Tree**

**19. The Rose Tree**

**20. The Rose Tree**

**21. The Rose Tree**

**22. The Rose Tree**

**23. The Rose Tree**

**24. The Rose Tree**

**25. The Rose Tree**

**26. The Rose Tree**

**27. The Rose Tree**

**28. The Rose Tree**

**29. The Rose Tree**

**30. The Rose Tree**

**31. The Rose Tree**

**32. The Rose Tree**

**33. The Rose Tree**

**34. The Rose Tree**

**35. The Rose Tree**

**36. The Rose Tree**

**37. The Rose Tree**

**38. The Rose Tree**

**39. The Rose Tree**

**40. The Rose Tree**

**41. The Rose Tree**

**42. The Rose Tree**

**43. The Rose Tree**

**44. The Rose Tree**

**45. The Rose Tree**

**46. The Rose Tree**

**47. The Rose Tree**

**48. The Rose Tree**

**49. The Rose Tree**

**50. The Rose Tree**

**51. The Rose Tree**

**52. The Rose Tree**

**53. The Rose Tree**

**54. The Rose Tree**

**55. The Rose Tree**

**56. The Rose Tree**

**57. The Rose Tree**

**58. The Rose Tree**

**59. The Rose Tree**

**60. The Rose Tree**

**61. The Rose Tree**

**62. The Rose Tree**

**63. The Rose Tree**

**64. The Rose Tree**

**65. The Rose Tree**

**66. The Rose Tree**

**67. The Rose Tree**

**68. The Rose Tree**

**69. The Rose Tree**

**70. The Rose Tree**

**71. The Rose Tree**

**72. The Rose Tree**

**73. The Rose Tree**

**74. The Rose Tree**

**75. The Rose Tree**

**76. The Rose Tree**

**77. The Rose Tree**

**78. The Rose Tree**

**79. The Rose Tree**

**80. The Rose Tree**

**81. The Rose Tree**

**82. The Rose Tree**

**83. The Rose Tree**

**84. The Rose Tree**

**85. The Rose Tree**

**86. The Rose Tree**

**87. The Rose Tree**

**88. The Rose Tree**

**89. The Rose Tree**

**90. The Rose Tree**

**91. The Rose Tree**

**92. The Rose Tree**

**93. The Rose Tree**

**94. The Rose Tree**

**95. The Rose Tree**

**96. The Rose Tree**

**97. The Rose Tree**

**98. The Rose Tree**

**99. The Rose Tree**

**100. The Rose Tree**

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one flat (B-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. The score includes various musical notations such as notes, rests, and fingerings. The lyrics 'The Rose Tree' are written below the bass staff.

[illegible]



*e cresc.* *rit.* *a tempo.* *p* *5* *accel.* *e cresc.*

7 8 . 7 8 . | 7 8 . 7 8 . | 7 8 . 7 8 . | 7 8 . 7 8 . | 7 8 . 7 8 . | 7 8 . 7 8 . |

*rit.* *a tempo.* *rit.*

7 8 . 7 8 . | 7 8 . 7 8 . | 7 8 . 7 8 . | 7 8 . 7 8 . | 7 8 . 7 8 . | 7 8 . 7 8 . |

*a tempo.*

7 8 . 7 8 . | 7 8 . 7 8 . | 7 8 . 7 8 . | 7 8 . 7 8 . | 7 8 . 7 8 . | 7 8 . 7 8 . |

7 8 . 7 8 . | 7 8 . 7 8 . | 7 8 . 7 8 . | 7 8 . 7 8 . | 7 8 . 7 8 . | 7 8 . 7 8 . |

*rit.*

7 8 . 7 8 . | 7 8 . 7 8 . | 7 8 . 7 8 . | 7 8 . 7 8 . | 7 8 . 7 8 . | 7 8 . 7 8 . |

1582-5

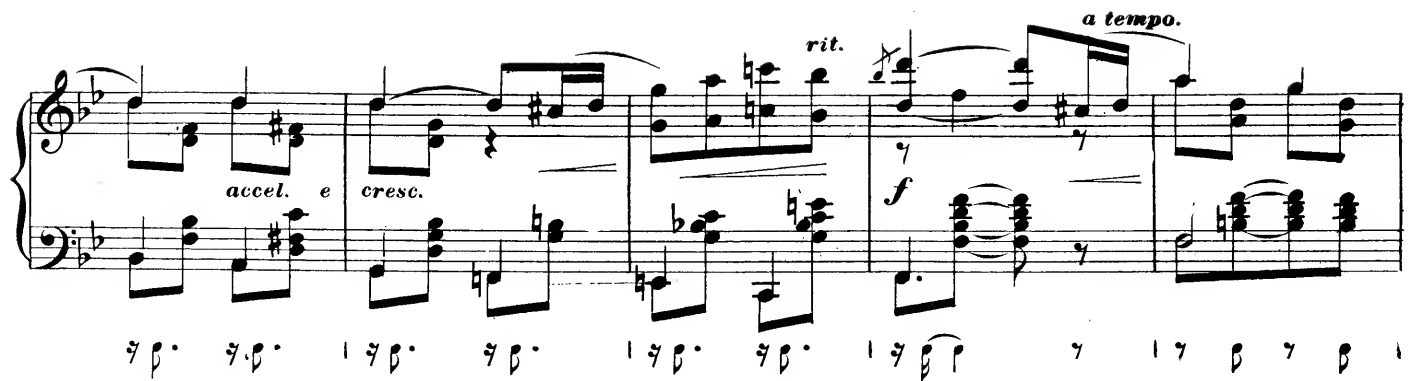
First system of musical notation. Treble and bass staves. Treble staff begins with a *mf* dynamic. Rhythmic notation below the bass staff includes: 7 | p 7 z | 1 p 7 z | 1 p 7 z | 1 p z | 1

Second system of musical notation. Treble and bass staves. Rhythmic notation below the bass staff includes: p 7 z | 1 p 7 z | 1 p 7 z | 1 p 7 z | 1 p 7 z | 1

Third system of musical notation. Treble and bass staves. Rhythmic notation below the bass staff includes: p 7 z | 1 p 7 z | 1 p z | 1 p 7 z | 1 p 7 z | 1

Fourth system of musical notation. Treble and bass staves. Performance markings include: *rit.*, *a tempo.*, *p*, *accel. e cresc.*, *f*, and *rit.*. Rhythmic notation below the bass staff includes: p z | 1 - | 1 7 p . 7 p . | 1 7 p . 7 p . | 1 7 p . 7 p . | 1

Fifth system of musical notation. Treble and bass staves. Performance markings include: *a tempo.*, *p*, *accel. e cresc.*, *f*, *rit.*, and *a tempo.*. Rhythmic notation below the bass staff includes: 7 p p | 7 | 1 7 p . 7 p . | 1 7 p . 7 p . | 1 7 p . 7 p . | 1 7 p p | 7 | 1. A measure with a 5-measure rest is also present. The page number 1582-5 is printed at the bottom.



First system of musical notation. The treble staff contains a melodic line with slurs and ties. The bass staff contains a rhythmic accompaniment. The system includes the markings *accel. e cresc.* and *rit.*. The key signature has two flats.

7 8 9 10 11 12 13 14 15 16 17 18 19 20



Second system of musical notation. The treble staff continues the melodic line. The bass staff continues the rhythmic accompaniment. The system includes the markings *rit.* and *a tempo.*. The key signature has two flats.

21 22 23 24 25 26 27 28 29 30 31 32 33 34



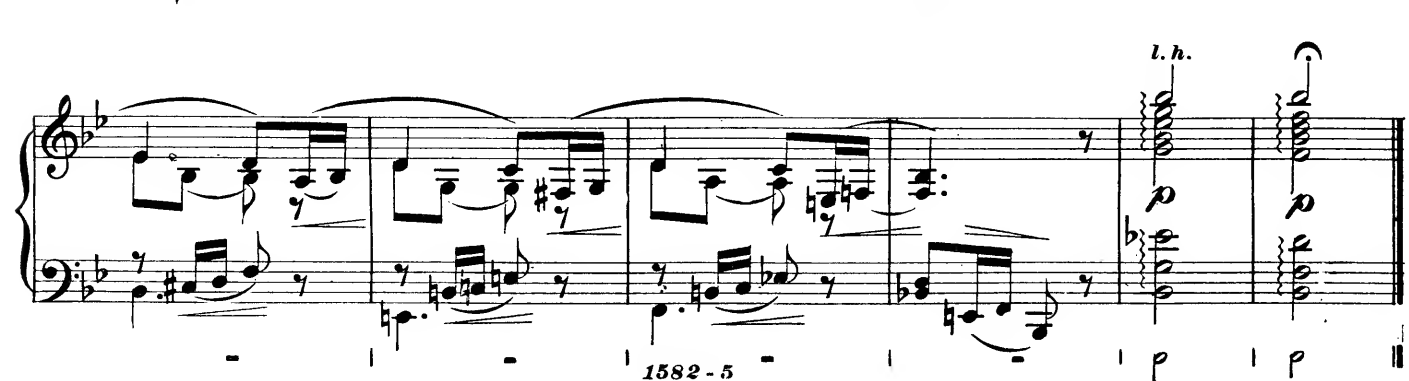
Third system of musical notation. The treble staff continues the melodic line. The bass staff continues the rhythmic accompaniment. The system includes the markings *rit.* and *a tempo.*. The key signature has two flats.

35 36 37 38 39 40 41 42 43 44 45 46 47 48



Fourth system of musical notation. The treble staff continues the melodic line. The bass staff continues the rhythmic accompaniment. The system includes the markings *rit.* and *a tempo.*. The key signature has two flats.

49 50 51 52 53 54 55 56 57 58 59 60 61 62



Fifth system of musical notation. The treble staff continues the melodic line. The bass staff continues the rhythmic accompaniment. The system includes the markings *rit.* and *a tempo.*. The key signature has two flats.

63 64 65 66 67 68 69 70 71 72 73 74 75 76

1582 - 5

# LILY.

(PURITY.)

Notes marked with an arrow (↘) must be struck from the wrist.

Bertini Sidus.

Allegro. ♩ = 100.

PRELUDE.

Moderato. ♩ = 126.

RONDO.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment is on two staves, with the right hand in treble clef and the left hand in bass clef. The key signature for the piano is also two sharps. The tempo is marked "Moderato". The score begins with a piano introduction of four measures. The voice enters in the fifth measure with the lyrics "The rose tree, the rose tree". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex pattern in the left hand. The score ends with a "Fine." marking.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1 through 5 above the notes. There are several slurs over groups of notes, and a few accents are present. The score is divided into measures by vertical bar lines. The overall style is that of a traditional folk song or a simple piano exercise.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment is on two staves, with the right hand in treble clef and the left hand in bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The music consists of two systems. The first system has three measures, and the second system has three measures. The piano part features a repeating eighth-note accompaniment in the right hand and a more complex bass line in the left hand. The voice part has a melody with various intervals and rests. The score includes fingerings, breath marks, and a repeat sign.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1 through 5 above the notes. The piece concludes with a double bar line and repeat dots. The title "The Rose Tree" is written in a decorative, stylized font at the bottom of the page.

**MIGNONETTE.**

(TRUE WORTH.)

Bertini-Sidus.

*Notes marked with an arrow (x) must be struck from the wrist.***Allegro.**  $\text{♩} = 120$ 

**PRELUDE.**

**Allegretto.**  $\text{♩} = 104$ 

**RONDO.**

1567 - 24

Edition Kunkel.

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The musical score on page 21 consists of six systems of piano music. Each system contains a treble staff and a bass staff. The notation is complex, featuring numerous slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5). The key signature is one flat (B-flat). The piece concludes with a 'Fine.' marking and a repeat sign. The final system includes a 'Repeat from ♯ to Fine.' instruction.



# ROSE, (LOVE.)

Notes marked with an arrow (↘) must be struck from the wrist.

Bertini-Sidus.

**Allegro** ♩ = 100.

**PRELUDE.**

The Prelude section consists of three systems of piano music. The first system is marked *p* and features a treble and bass staff in D major (two sharps) and common time. The melody in the treble staff is composed of eighth and sixteenth notes, with fingerings 1, 2, 3, 4, 5 indicated. The bass staff provides a rhythmic accompaniment with eighth notes. The second system continues the melodic and harmonic development. The third system concludes the prelude with a final cadence, marked with a *p* dynamic and a *rit.* (ritardando) marking.

**Moderato** ♩ = 126.

**RONDO.**

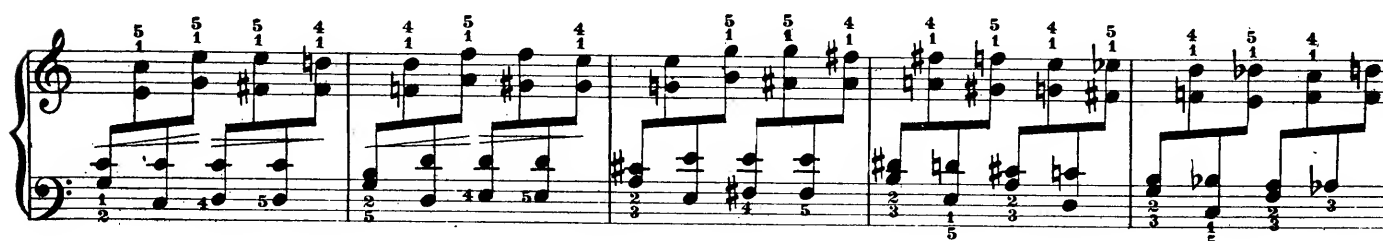
The Rondo section consists of three systems of piano music. The first system is marked *p* and features a treble and bass staff in D major. The melody in the treble staff is composed of eighth and sixteenth notes, with fingerings 1, 2, 3, 4, 5 indicated. The bass staff provides a rhythmic accompaniment with eighth notes. The second system continues the melodic and harmonic development. The third system concludes the rondo with a final cadence, marked with a *p* dynamic and a *rit.* (ritardando) marking.

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and fingerings. The first system begins with a treble staff containing a series of notes with fingerings (1, 2, 3, 4, 5) and a bass staff with a similar melodic line. The second system continues the melodic development in both staves. The third system introduces a 'cresc.' (crescendo) marking in the treble staff. The fourth system features more complex melodic lines with many sixteenth and thirty-second notes. The fifth system shows a continuation of the melodic and harmonic material. The sixth system concludes the page with a final cadence in both staves. The notation is dense and detailed, with many fingerings and articulation marks.

**VIOLET.****(MODESTY.)***Notes marked with an arrow (↘) must be struck from the wrist.*

Bertini Sidus.

**PRELUDE.** *Allegretto.*  $\text{♩}$  100. *simili.*



Moderato.  $\text{♩} = 80$ .

25

MENUETTO.

The musical score is written for piano and bass. It begins with a tempo marking of 'Moderato' and a quarter note equal to 80 beats per minute. The piece is in 3/4 time. The first system starts with a piano (p) dynamic. The second system contains a repeat sign. The third system includes a crescendo (cresc.) marking. The fourth system features fortissimo (f) and piano (p) dynamics. The fifth system continues the melodic and harmonic development. The sixth system concludes the piece with a final cadence. The score is heavily annotated with fingerings, slurs, and articulation marks.

# VILLAGE WEDDING.

## MARCH

Secondo.

ADOLF JENSEN. Op. 32.

Allegro non troppo alla marcia ♩ - 120.

The musical score is written for piano and bass. It begins with a piano (p) dynamic and a tempo of 120. The first system shows the initial melody and accompaniment. The second system introduces a crescendo and mezzo-forte (mf) dynamic. The third system continues with mezzo-forte (mf). The fourth system features a forte (f) dynamic. The fifth system also features a forte (f) dynamic. The score includes various musical notations such as notes, rests, slurs, and fingerings. There are also some decorative symbols at the bottom of the page.

1595 - 8

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# VILLAGE WEDDING.

## MARCH.

3

*Primo.*

ADOLF JENSEN. Op. 32.

Allegro non troppo alla marcia ♩ - 120.

The musical score is written for piano and features a variety of musical elements. It begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) and then a forte (*f*) section. The score is marked with numerous fingerings and includes a double bar line near the end. The page number 1595-8 is printed at the bottom.

1595 - 8

*Secondo.*  
*ossia.*

## TRIO.

*Red. \** The lower note of these octaves may be omitted.



First system of the musical score. It consists of a grand staff with two staves. The music is written in treble and bass clefs. The key signature has one sharp (F#). The first staff begins with a forte (*f*) dynamic and contains several measures of sixteenth-note runs. The second staff also begins with *f* and contains similar rhythmic patterns. The system concludes with a double bar line and two first/second endings marked with '1.' and '2.'.

TRIO.

Second system of the musical score, labeled 'TRIO.' and 'dolce.'. It features a grand staff. The first staff has a piano (*p*) dynamic and contains measures with triplets and slurs. The second staff has a piano (*p*) dynamic and contains measures with triplets and slurs. A note in the second staff is marked 'l.h.' and has a text annotation: 'These notes are struck with the left hand.' The system ends with a double bar line.

Third system of the musical score. It consists of a grand staff. The first staff has a forte (*f*) dynamic and contains measures with triplets and slurs. The second staff has a forte (*f*) dynamic and contains measures with triplets and slurs. The system ends with a double bar line.

Fourth system of the musical score. It consists of a grand staff. The first staff has a mezzo-forte (*mf*) dynamic and contains measures with triplets and slurs. The second staff has a mezzo-forte (*mf*) dynamic and contains measures with triplets and slurs. The system ends with a double bar line.

Fifth system of the musical score. It consists of a grand staff. The first staff has a mezzo-forte (*mf*) dynamic and contains measures with triplets and slurs. The second staff has a mezzo-forte (*mf*) dynamic and contains measures with triplets and slurs. A 'cresc.' (crescendo) marking is present. The system ends with a double bar line.

Sixth system of the musical score. It consists of a grand staff. The first staff has a mezzo-forte (*mf*) dynamic and contains measures with triplets and slurs. The second staff has a mezzo-forte (*mf*) dynamic and contains measures with triplets and slurs. The system ends with a double bar line.

*mf*

*cresc.*

*f*

*mf*

*p*

*f*

Red. \*

Red. \*

Red. \*

Red. \*

Red. \*

Red. \*

Primo.

7

First system of musical notation for the Primo part, measures 1-4. The music is in G major (one sharp) and 3/4 time. The right hand features a series of eighth-note triplets and sixteenth-note patterns. The left hand provides a steady accompaniment with eighth notes and rests. Fingerings are indicated by numbers 1-5. Dynamic markings include *f* and *Red.* with an asterisk.

Second system of musical notation for the Primo part, measures 5-8. The right hand continues with complex rhythmic patterns, including a *cresc.* marking in measure 6. The left hand has a more active role with eighth-note runs. Fingerings and dynamic markings like *f* and *Red.* are present.

Third system of musical notation for the Primo part, measures 9-12. The right hand features dense sixteenth-note passages. The left hand has a more rhythmic accompaniment. A *ff* dynamic marking appears in measure 10. Fingerings and dynamic markings like *f* and *Red.* are present.

Fourth system of musical notation for the Primo part, measures 13-16. The right hand has a more melodic line with some rests. The left hand continues with eighth-note patterns. A *Secondo.* marking appears in measure 14. Dynamic markings include *rf* and *p*.

Fifth system of musical notation for the Primo part, measures 17-20. The right hand features a series of eighth-note triplets and sixteenth-note patterns. The left hand provides a steady accompaniment with eighth notes and rests. Fingerings and dynamic markings like *f* and *Red.* are present.

Sixth system of musical notation for the Primo part, measures 21-24. The right hand features a series of eighth-note triplets and sixteenth-note patterns. The left hand provides a steady accompaniment with eighth notes and rests. Fingerings and dynamic markings like *f* and *Red.* are present.

## Secondo.

First system of musical notation. The upper staff (treble clef) begins with a forte (*f*) dynamic and contains several triplet markings (3) and fingerings (1, 2, 3, 4). The lower staff (bass clef) also begins with a forte (*f*) dynamic and contains similar triplet markings and fingerings. A *cresc.* (crescendo) marking is present in the middle of the system.

Second system of musical notation. The upper staff (treble clef) begins with a forte (*f*) dynamic and contains several triplet markings (3) and fingerings (1, 2, 3, 4). The lower staff (bass clef) also begins with a forte (*f*) dynamic and contains similar triplet markings and fingerings. A *cresc.* (crescendo) marking is present in the middle of the system.

Third system of musical notation. The upper staff (treble clef) begins with a forte (*f*) dynamic and contains several triplet markings (3) and fingerings (1, 2, 3, 4). The lower staff (bass clef) also begins with a forte (*f*) dynamic and contains similar triplet markings and fingerings. A *cresc.* (crescendo) marking is present in the middle of the system.

Fourth system of musical notation. The upper staff (treble clef) begins with a forte (*f*) dynamic and contains several triplet markings (3) and fingerings (1, 2, 3, 4). The lower staff (bass clef) also begins with a forte (*f*) dynamic and contains similar triplet markings and fingerings. A *cresc.* (crescendo) marking is present in the middle of the system.

Fifth system of musical notation. The upper staff (treble clef) begins with a forte (*f*) dynamic and contains several triplet markings (3) and fingerings (1, 2, 3, 4). The lower staff (bass clef) also begins with a forte (*f*) dynamic and contains similar triplet markings and fingerings. A *cresc.* (crescendo) marking is present in the middle of the system.

This image shows a page of musical notation, likely for a piano. It consists of five systems of staves. Each system has a grand staff (treble and bass clef) and a single bass clef staff below it. The notation is dense, featuring many chords, arpeggios, and rapid passages. Dynamic markings include 'f' (forte), 'cresc.' (crescendo), 'ff' (fortissimo), and 'fff' (fortississimo). There are also markings like 'Primo.' and '8' with dashed lines. The page is numbered '9' in the top right corner. The notation is in a style typical of 19th or 20th-century piano music.

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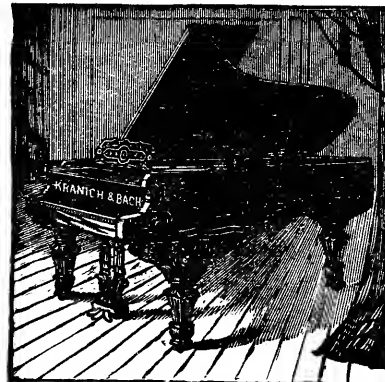
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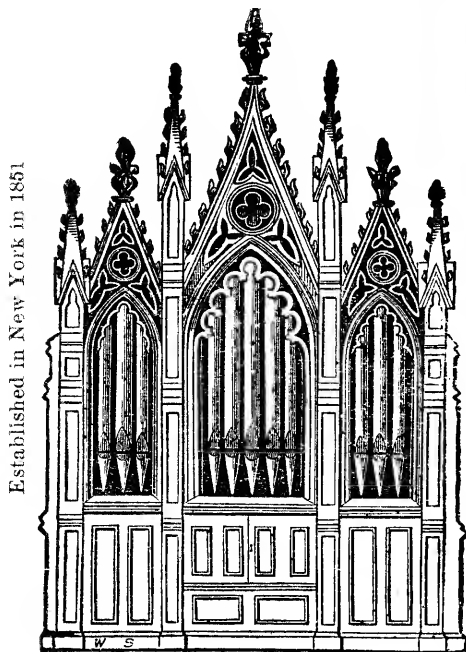
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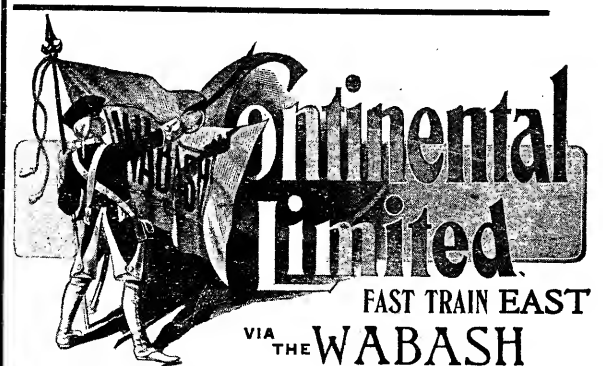
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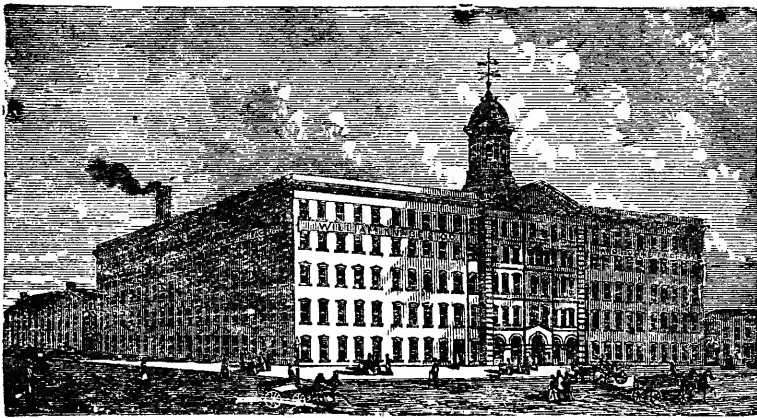
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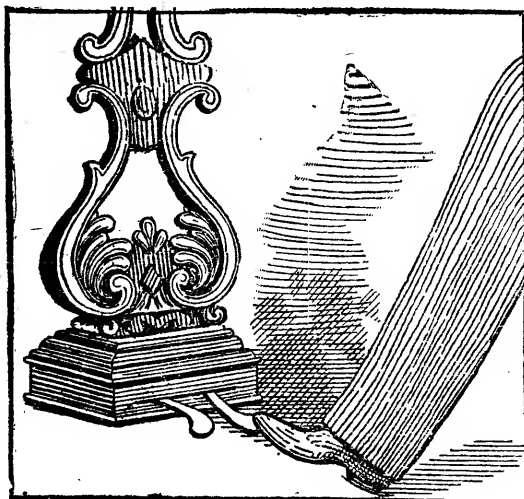
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